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The Critiques in THE BULLETIN are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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WHO'S WHO ON THE JURY

ARTHUR FEITEL, 1123 Carondelet Building, New Orleans, La.

Firm: Andry & Feitel
Studied: Tulane University B. A.
 Ecole des Beaux-Arts, Architecte D.P.L.G.
Member: President—Louisiana Chapter A. I. A.
 President—Art Association of New Orleans
 Acting Director—Isaac Delgado Museum of Art,
 New Orleans
Major Work: Hotel Dieu Chapel
 DePaul Sanitarium
 Mercy Hospital
 Ursuline College Gymnasium
 (All in New Orleans)

JOHN S. CROMELIN, First National Bank Building, Chicago, Ill.

Firm: Clearing Industrial District, Inc.
Studied: Princeton University A. B.
 Ecole des Beaux-Arts, Architecte D.P.L.G.
Awards: Phi Beta Kappa
 American Field Service Fellowship
Member: American Institute of Architects
 Princeton Architectural Association
Major Work: Industrial Architecture

ARTHUR BROWN, JR., 251 Kearny St., San Francisco, Cal.

Studied: University of California B.S., L.L.D.
 Ecole des Beaux-Arts, Architecte D.P.L.G.
Member: F. A. I. A. Membre de l'Institut de France
 Society Beaux-Arts Architects
Major Work: Numerous public, institutional and governmental
 buildings in California and Washington, D. C.

JOHN W. AMES, 50 Beacon St., Boston, Mass.

Firm: Ames, Child & Kussin
Studied: Harvard
 Ecole des Beaux-Arts
Awards: Field Service Scholarship 1922
Member: American Institute of Architects
Major Work: Simmons College Dormitory, Bennington Col-
 lege, Smith College
 Dormitories
 Cambridge Housing (Government)

ELECTUS D. LITCHFIELD, 32 East 57th St., New York City

Studied: Brooklyn Polytechnic
 Stevens Institute of Technology
Awards: Either alone or with previous partners, winner
 of following competitions:
 Brooklyn Masonic Temple
 Armory for Naval Militia, Brooklyn
 City Club of New York
 Denver Post Office
 Fletcher Savings and Trust Co., Indianapolis
Member: Past President—5 terms—Municipal Art Society
 of N. Y.
 Vice-President, Fine Arts Federation
 Past Recorder, N. Y. Chapter of A. I. A.
Major Work: Post Office & Court House at Denver, Colorado
 Post Office & Court House at Albany, N. Y.
 Town Planner and Architect of Yorkship Village
 James J. Hill Reference Library, also Public
 Library, St. Paul, Minn.
 One of the associated architects of Red Hook
 Housing

RALPH WALKER, 101 Park Ave., New York, N. Y.

Firm: Voorhees, Walker, Foley and Smith
Studied: Massachusetts Institute of Technology
Awards: Rotch Traveling Scholarship
Member: Fellow—American Institute of Architects
 Past President—N. Y. Chapter, American In-
 stitute of Architects

Past President—Architectural League of New
 York

Awarded Gold Medal—Architecture—Arch.
 League of N. Y. 1927

Major Work: Numerous public, commercial and office build-
 ings in various sections of the country

BRUCE C. WENNER, 1701 Arch St., Philadelphia, Pa.

Firm: Wenner and Fink
Studied: University of Pennsylvania B.S. in Arch.
Awards: University of Pennsylvania Faculty Medal, 1916
Member: American Institute of Architects
 Pennsylvania State Association Architects
 1st Prize Christian Herald Competition for best
 church 1928
 Head Dept. Architecture Drexel Evening School
 Beaux-Arts Institute of Design
Major Work: Numerous churches and ecclesiastical buildings

KENNETH K. STOWELL, 572 Madison Ave., New York City

Firm: Editor, House Beautiful
Studied: Dartmouth, B.S. 1916
 Harvard, M. Arch. 1921
Award: Medal: Société des Architectes Diplômés par le
 Gouvernement Français
Member: President Westchester Chapter, A. I. A. 1938
 Committee on Competitions, A. I. A. 1938-39
 Architectural League of New York
Major Work: Editor, Architectural Forum, 1929-35
 Editor, American Architect, 1936-38
 Author, "Modernizing Buildings for Profit"
 Professional Advisor of numerous competitions

EDWARD I. SHIRE, 373 Fourth Ave., New York City

Studied: Columbia University—1896 Ph.B.
 Beaux-Arts, Paris—1897-1900
 Atelier Ginain-Scellier de Gisors
Member: New York Chapter—A. I. A.
 Columbia University—Alumni Association
 Society Beaux-Arts Architects and Beaux-Arts
 Institute of Design
Major Work: Varied public and private buildings.

GEORGE COOPER RUDOLPH, 71 Riverside Drive, New York
 City

Studied: University of Pennsylvania M. Arch.
Awards: Chandler Fellowship, University of Pennsylvania
 Stewardson Traveling Scholarship
 Finalist Rome Prize
Member: Museum of Modern Art
Major Work: Eastman Kodak Building World's Fair
 U. S. Steel Building
 Private residences in Philadelphia

HENRY R. RITTENBERG, 222 West 59th St., New York City

Studied: Pennsylvania Academy of Fine Arts
 Bavarian Academy, Munich
Awards: Cresson Scholarship Pennsylvania Academy Fine
 Arts
 Norman Waite Harris Prize, Chicago, Ill., and
 others
Major Work: Instructed at Art Students League
 Instructor Portrait and Still Life Classes at Na-
 tional Academy of Design

S. J. LA SUSA, 3353 82nd St., Jackson Heights, L. I.

Office: Eric Kebbon, Architect for the Board of Edu-
 cation, Brooklyn, N. Y.
Studied: Columbia University Extension
 Beaux-Arts Institute of Design, certificate
Awards: Emerson Prize, B. A. I. D. 1930
Member: Associate member Brooklyn Chapter A. I. A.
Major Work: High schools and public schools of New York
 City

WILLIAM F. DOMINICK, 9 East 41st St., New York City

Studied: Yale, 1898
Columbia B.S. 1901
Paris Ateliers

Member: New York Chapter A.I.A.

Major Work: Practice general for over 25 years, including private residences, schools, churches, community buildings, clubs, business buildings, apartments, and is one of Associate Architects of "Red Hook Houses" in Brooklyn

J. GORDON CARR, 250 East 43rd St., New York City

Studied: Massachusetts Institute of Technology B.S., 1929, M.A. 1930
Harvard Business School M.B.A. 1934

Awards: A. I. A. School Medal
M. I. T. Traveling Fellowship

Major Work: Aviation Building, New York World's Fair with Wm. Lescage
House of Jewels, New York World's Fair

E. P. CHRYSTIE, 250 Cabrini Blvd., New York, N. Y.

Studied: Atelier Hornbostel, 1906-1912

Award: Finalist Paris Prize 1911 and 1912

Major Work: With Fellheimer and Wagner, Architects—Corn Exchange Bank Branch, City Hall Park

MEMORANDUM

There is an error on page 23 of the January issue of the Bulletin of the Beaux-Arts Institute of Design and we are including in this issue a corrected page to be substituted for it. It is the last loose-leaf page in the illustration section.

A MORNING LIFE CLASS

Beginning September 1940 the Department of Sculpture will open a Morning Life Class for both women and men in the building of the Institute, 304 East 44th Street, New York City, provided that a sufficient number of students register. The morning session will be from 9 A. M. to 12 Noon. The registration fee will be \$5.00 for the school year and an additional \$1.00 weekly fee.

Enrollments for this class are now being received.

THE CLEVELAND JUDGMENT

Reported by JOHN E. MILLER

Mr. Carl F. Guenther as the Chairman for the Cleveland judgment selected fifteen names from among the members of the nationally known architectural firms. All shades of opinion were represented, conservative, contemporary, stylistic, modernistic, classic, and romantic. To them he extended the invitation to become members of a jury of award for the Illuminating Engineering Society prizes on the second Class A problem of the school year.

The out-of-town judgments afford an opportunity for present and past architectural students to gather and exchange news of friends and acquaintances. An impromptu dinner followed the hanging of the drawings for the judgment. Present were Miss Rother, Messrs. Guenther, Miller, C. Masterson (a former Beaux-Arts man now of Nela Park), Professor Fagan, Frank Mon-

tana, Eilers and Schultz (of Notre Dame) and Strauch and Porteous (of Illinois). Around a large table the discussion turned to the current Class A problem (which was giving the students a little concern) the regulations of the B.A.I.D., and recent news from the Paris Prize scholars.

Saturday morning Mr. Teegen arrived at Nela Park and spent the morning reviewing the drawings with Illuminating Engineers, and explained the B.A.I.D. method of judging and rating the submissions. Then followed a luncheon for the members of the I.E.S., officials of Nela Park, Messrs. Teegen and Guenther, presided over by Mr. H. H. Madgsick.

At about one o'clock the jury of architects and engineers assembled at the Lecture Hall of the Society's building. Adjoining the hall was a most interesting and instructive exhibit consisting of display rooms and exhibition hall illustrating the development and application of lighting (well worth a visit). At this meeting the various points of the program were discussed and

(Continued on page 12)

BOOK REVIEW

PUBLIC BUILDINGS

By C. W. SHORT and R. STANLEY BROWN.

(Pp. 697—Washington, Government Printing Office, \$2.50)

Many fine architectural books have appeared from time to time setting forth and illustrating the architectural masterpieces of a certain period or locality, or else devoted to one type of structure. But here is a book which covers a vast variety of contemporary building types fortunately assembled in one volume, the first book of its kind to be published in the United States.

In the text the authors set forth the aims of PWA—to provide employment for the building industry and to improve the quality of public buildings, and lay claim for the government to a series of accomplishments which are cited soberly and with a conspicuous lack of propaganda which many readers will look for in a New Deal document.

The record speaks for itself, and the 620 projects selected from 26,000 examples completed under the PWA program during the last 6 years are for the most part admirably illustrated by photographs and further explained by scale plans and brief descriptions. Due to the bulk of the material, it has been impossible to treat any one project with the thoroughness and detail usual in architectural books. Nevertheless to the practised eye of the professional architect the illustrations and plans will be found to afford a basis of comparison between the merits of the various projects, and will doubtless suggest a trend toward simplicity and restraint which is slowly developing in American designing practice.

(Continued on page 11)

A SPECIALTY SHOP

CLASS A PROBLEM II—ILLUMINATING ENGINEERING SOCIETY PRIZE

The following prizes will be awarded: First Prize \$300.00; Second Prize \$200.00; Third Prize \$100.00; five prizes of \$50.00 each. An additional amount is available for the award of ten scholarships covering registration fees for the school year 1940-41. This prize will be awarded yearly to and including the school year 1940-1941.

JURY OF AWARD—February 3, 1940, Cleveland, O.

WILBUR HENRY ADAMS	J. BYERS HAYS
MERLE W. ALLEY	E. MILTON MACMILLAN
JOHN J. CARR	JOHN EDWARD MILLER
GEORGE COOMBE	G. EVANS MITCHELL
ANTONIO DI NARDO	OTTO TEEGEN
FRANCIS K. DRAZ	F. R. WALKER
ABRAM GARFIELD	TRAVIS G. WALSH

Engineers:

J. T. BAILEY	W. I. KNAPP
R. B. BROWN JR.	PROF. J. O. KRAEHNBUHL
W. C. BROWN	H. H. MAGDSICK
PROF. F. C. CALDWELL	J. F. MC CABE
C. H. GODDARD	F. G. REED
R. F. HARTENSTEIN	G. W. WAGNER
J. A. HOEVELER	A. F. WAKEFIELD
W. W. KANTACK	W. F. WHITE

School Representatives:

D. K. RITCHEY, *Carnegie Institute of Technology*
ANTHONY CIRESI, *Cleveland School of Architecture, W. R. U.*
JOSEPH CERUTI, *John Huntington Polytechnic Institute*
FRANK MONTANA, *University of Notre Dame*

Summary of Awards

6 First Medal	5 Hors Concours
8 Second Medal	70 No Awards
67 Mention	156 Total Submitted

THE PROGRAM

By STANLEY McCANDLESS, *New Haven, Conn.*

A fashionable women's wear shop of a large city plans to build a branch in a modern suburban residential center. The site, 50 ft. x 120 ft., is on the corner of a main intersection in the business district, with the short dimension of the plot on the more important street. The design of the building should reflect the character of the community and the fine type of merchandise handled by the store. It is to have a facing of limestone, marble or granite.

The building is to be one storey in height with a base-

ment and there is no indication that it will require additional storeys in the future. The interior floor to ceiling dimension is not to be over 18 feet.

The requirements of the main floor are:

1. Show Windows
2. Entrance Vestibule
3. Main Showroom

Dresses and coats and the display thereof are the most important sales items and will therefore occupy most of the space, but there must be a section devoted to millinery, and small counters for (a) bags, (b) gloves, and (c) jewelry.

4. Small office and cashier's space, wrapping room, service stairs and delivery entrance. Service elevator.
5. Powder room and toilets for customers. (These may be located in basement but in that case public stairs must be provided.)

A side entrance may be included and the entire width of the store may be spanned by heavy girders or trusses to allow for the omission of intervening columns.

The basement will contain heating apparatus, storage for merchandise, employees' locker rooms and toilets, but need not be shown on the drawings.

This problem is one of correlating architecture and lighting. The exterior of the store should forcibly, yet subtly, attract attention, provide for the proper display of merchandise in the show windows and include an unobtrusive sign advertising the name of the establishment. The interior, entirely artificially lighted, should present a beautiful luminous appearance together with a dignified businesslike atmosphere, but the illumination, besides achieving this effect, must help to solve the specific requirements of circulation, displays, counters, "try on" space, etc.

The lighting may be thought of as a medium of expression which must be designed and integrated with the other architectural elements. Its primary function is to provide the proper amount of comfortable visibility of the various important items concerned such as displays, circulation, etc. It also contributes to the general visual composition and atmosphere. These functions are arrived at through the determination of a certain amount of light in terms of foot-candles; color through the use of color sources; distribution through the location of exposed or built in fixtures which project or distribute light to the object to be seen in a specified form; and

control providing either moving light or a flexibility of distribution which will meet the changing conditions of use of any space.

The physical characteristics of light and the available equipment are the only limiting factors. The accompanying notes cover the most important characteristics and should be studied carefully.

REPORT OF THE JURY—H. H. MADGSICK

The program for the 9th I.E.S. Prize Competition conducted by the Beaux-Arts Institute of Design was prepared by Prof. Stanley R. McCandless, Chairman of the Illuminating Engineering Society's Committee.

The judgment was held in Cleveland on February 3rd with a Jury consisting of Cleveland architects under the chairmanship of Carl F. Guenther and various Sectional representatives of the Illuminating Engineering Society.

While not appearing among the prize winners, credit should be given to University of Pennsylvania for strong representation.

The problems for 1940 excelled in average quality. They were, in general, well organized and the rendering was far better than is disclosed by the black and white halftones. One felt that the students had attacked the problem with enthusiasm and given their best effort to the expression of their ideas. They exhibited a growing knowledge of the tools of the lighting art and, in an encouraging number of cases, some understanding of the relative brightnesses desired and the means of realizing them in fitting relation to the architectural forms.

Great variety was developed in the interiors presented. The atmosphere created was, with relatively few exceptions, appropriate to a women's wear establishment, and combined the dignity and interest which mark the exclusive shop.

The exteriors were for the most part not as happily treated. Few realized a satisfactory solution of the sign requirement; many made no attempt to do so. The show window possibilities of the side street were often overlooked. Frequently a single entrance was placed where least effective from a merchandising standpoint. Island show windows were so placed that displays in other windows behind them created a confusion of pattern. The specification of limestone, granite or marble for the building facing seemed to limit many in attempting a frankly suburban solution.

In the interiors specific lighting of individual show cases was the exception. On the other hand, many effectively illuminated niches were provided for the displays of small merchandise, and spotlighting was applied intelligently to display models and carry attention to a desired part of the shop. Colored light was utilized by only a few for accent and decorative purposes. This may possibly be accounted for by lack of acquaintance with the flexibility of the newer media.

J. Gelgisser, New York University—The first prize winner utilizes a great show window as high as the building itself to command attention, particularly at night. The window is equipped with footlights and with spot and floodlamps from above. He achieves a room in which color contributes subtle character and yet leaves the backgrounds relatively neutral. There was a considerable difference of opinion as to the obtrusiveness of the closely spaced indirect fixtures.

D. P. Stevens, University of Illinois—The second prize went to a more formal solution. Here the entire building is utilized to provide night-time pattern. The sign suffers from more than modesty. A rectangular flush ceiling element supplies much of the general illumination. This is supplemented by a suspended copper trough leading from the entrance and carrying fluorescent lamps and drop ornaments of Lucite. Thus undue brightness contrasts are avoided.

S. R. Joseph, New York University—The third prize went to one of the more original creations richly and colorfully rendered. Flexibility in the lighting arrangement is insured by a unique general lighting system in which scoop reflectors are mounted in varying number and elevation on rods that may be positioned in a multiplicity of ceiling and floor sockets as desired.

F. D. Miles, University of Illinois, first medal, uses a luminous opal glass cornice, a dignified luminous design over the main entrance, and a window with a sweeping curve for its background. The soffits of the accessory alcoves at the sides are transilluminated opal. The mirrored wall at the back adds greatly to the apparent size of the main selling area.

In a neoclassic structure, *I. Schwam, New York University*, has incorporated a minimum of show windows. The exterior is illuminated from floodlights in trees. The brightness of the enclosing spheres is kept within acceptable limits by their large diameter and by supplying most of the illumination with downlights.

D. M. Checkley, University of Illinois, has used a mirrored sidewall but has avoided bright reflections from the lighting equipment in the deep cove by using projectors with a short cutoff.

A second medal went to *S. C. Fuller, University of Illinois*, for a shop in which luminous display was given first attention. The corner structure is of glass block. Schiaparelli's appears in contrasting color and excellent proportion.

Suburban character and flexibility of interior arrangement are two features of interest in *R. S. Johnson's* entry of *New York University*.

H. L. Stubb of Princeton University has created a unique exterior, with strong after-dark elements.

The special features of the shop by *R. A. Binfield of University of Illinois*, are the fluted edges of the ceiling coffers and the decorative pendant fixtures which help reduce ceiling contrast. The coffers are given added effectiveness by the mirrored rear wall.

A. Kouzmanoff, University of Illinois, here presents a shop layout and lighting arrangement differing from all the others.

The entry of *W. J. V. Litwin, Catholic University*, receiving a second medal, is given distinction by the development of a mezzanine and a depressed first floor. He has skillfully introduced an open-air terrace on the mezzanine level.

REPORT OF THE JURY—J. BYERS HAYS

Due to the many excellent drawings submitted in the competition for the Illuminating Engineering Society prizes, the members of the jury wish to express their assignment as having been a pleasant experience.

The task of judging the work of others is a serious business and, not infrequently, the results of a jury's findings are as disappointing to individual members of the jury as they must be to the majority of contestants.

Of this particular judgment, due to a mixed jury comprised of an equal number of practicing architects and Illuminating Engineering Society members, the results of these findings naturally reflect a strong opinion which could only be concerned in the main with but one of many factors which actually contribute to the successful solution of a specialized merchandising problem.

The writer has experienced many repercussions in participating in competitions and takes this opportunity to express to the students the fact that they should recognize the possible presence of this unseen element. In actual practice they will find that unheralded hazards exist in seeking recognition, not only in organized competitions, but, in the pursuit of all work.

For the profession generally, the jury likewise wishes to acknowledge the benefit of the Illuminating Engineering Society's contribution in furnishing a means of directing the attention of a young architect's mind toward lighting.

First Prize—J. Gelgisser, New York University: Excellent, well organized plan. Maximum attention is drawn to display; particularly commendable feature is the idea of external display leading potential customers within.

Internal arrangement of routing public through minor merchandising display preserves the element of plan surprise in a limited space and is an excellent merchandising factor. Main showroom and the various services

clearly placed in their respective relation to each other.

The exterior especially appropriate to a modern suburban locality. Good scale. Controlled imagination. Economic use of materials.

Internal expression consistent with the exterior. Main room presents a non-competing setting for the display of merchandise. Use of predominating red color scheme questionable. Screen arrangement offers flexibility in internal settings; likewise acting as a shield for the dressing rooms.

Second Prize—D. P. Stevens, University of Illinois: Excellent plan which displays good arrangement by separating the various merchandise departments. The jury thought it inadvisable to introduce the hazard accompanied by inside steps and levels on such a limited area. Services good.

The exterior presented a rather severe treatment indicative of many businesses other than a women's specialty shop. Lacked suburban character and weak in composition. The fine unobstructed interior was devoid of feminine expression and received little support from the architectural jury.

Third Prize—S. R. Joseph, New York University: The plan solved an excellent corner entrance arrangement. Internal program requirements were well met. The use and introduction of internal steps was questioned.

The exterior was restrained with good character and scale. A well staged external display for merchandise. The corner concentration and arrangement insures good protection from possible adjacent building distraction or competition.

The interior was the most original and imaginative decoration delineation of the exhibit. Undoubtedly over-clever, thereby diminishing background display value. Perspective impressed jury as showing exaggerated height.

\$50 Prize—R. S. Johnson, New York University: A commendable solution offering a clear-spanned area which resorted to the use of flexible background. Good merchandising arrangement. Clear and easily read plan with good services.

Imaginative use of materials for the exterior presenting pleasing building for residential shopping district. Sign arrangement questionable.

It is unfortunate that the presentation of a good internal merchandising idea was not accepted by the jury.

\$50 Prize—F. D. Miles, University of Illinois: Plan arrangement which took full advantage of value of corner display. Position of entrance and restrained finesse of exterior expressed exclusiveness.

Generally speaking, the internal plan was good. The jury questioned placing the retiring room at the front.

The interior expressed an orderly and pleasing sales space. Well designed ceiling arrangement dictated by sound lighting requirements.

\$50 Prize—D. M. Checkley, University of Illinois: The general opinion of jury was that the relative importance of sales of minor accessories was sacrificed toward developing the maximum advantage for dress sales. Exterior display good.

The exterior perspective was commendable.

The general idea of the interior, in which ceiling and floor design focused attention to the main display, received strong support.

The use of mirrors on the long side of room enhanced the apparent width to advantage.

\$50 Prize—J. C. Fuller, University of Illinois: The major weakness of this problem was the unnatural plan arrangement applied to a comparatively small rectangular space.

The exterior presented a pleasing sophisticated impression.

A beautifully drawn and presented interior reflected the plan criticism.

\$50 Prize—I. Schwam, New York University: From the viewpoint of passing traffic, the location of the main display at the entrance has suppressed value. An otherwise good plan arrangement presents the hazard, mental as well as physical, of incorporating steps in the limited area.

Both the exterior and interior are consistent in being severely stylized. The freestanding columns might add to a stage setting for a Greek play. Regardless of treatment, they undoubtedly would complicate the limited area if actually executed.

This problem is a good example to point out that the jury held no objection to steps and elevated areas when used to display models but frowned on them from the viewpoint of requiring the public to use them.

MADONNA

SCULPTURE PROGRAM V

JURY OF THE AWARD—February 7, 1940

ROBERT BROS	EDWARD MCCARTAN
GAETANO CECERE	ATTILIO PICCIRILLI
RENE P. CHAMBELLAN	CARL L. SCHMITZ
PAUL MANSHIP	LEON V. SOLON

Summary of Awards

4 First Mention Placed	9 Mention
1 First Mention	6 No Award
20 Models Submitted	

THE PROGRAM

The purpose of this competition is to provide an intimate sculptural decoration for the home. This is to be

in the form of a relief which will stand on its own base upon a mantel piece, shelf, or other object provided for the purpose.

Although this subject has been developed frequently by masters of painting and sculpture, your Committee believes that this theme offers many opportunities for new expression and interpretation.

The width, shape and type of relief to be used are optional with the competitor; the height of the model shall not exceed twelve inches and its thickness from back to front shall not exceed five inches.

In material, the relief in final execution shall be terracotta, and may include the full length Madonna and Child in its composition, or any portion thereof.

A NEWSPAPER BUILDING

MURAL PROGRAM II

JURY OF AWARD—February 5, 1940

MRS. FRANCINE BAEHR	JOSEPH H. FREEDLANDER
ALOIS FABRY JR.	PEPPINO MANGRAVITE
WILLIAM E. SHEPHERD	

Summary of Awards

1 First Mention	12 Mention
1 Second Mention	26 No Awards
40 Total Number Submitted	

THE PROGRAM—By RICHARD BENNETT

A small but successful newspaper plans to institute conducted tours through its new building as one of its pro-

motional and good-will activities. These tours will be concluded in the Press Room which will be entered on a Gallery 10 feet above the Press Room floor, as indicated on the accompanying plan. A mural is to be placed on the wall opposite this entrance. The room is 40 feet wide, 60 feet long and 24 feet high.

The architects seek the cooperation of the mural painter in determining the treatment of this wall. They point out that they can recess the area between the window (which may be clear or translucent glass) and line "A", should the painter prefer to cover this space only. While the whole area must be indicated on the presentation the painter is to feel completely free to develop the wall as he thinks it should be executed. The architects

suggest the painting may vignette from a center of interest directly opposite the entrance, well designed lettering may be composed with the painting, certain areas of the wall may be projected beyond the face of the wall, or the whole wall may be covered by the mural.

While they recognize there will be a conflict between the interest in the mural and the noise and activity of the presses, the publishers feel that the method of entering the room should allow for an initial impact by the mural on the observers and hope by this means to suggest the power of the press: the final result of the complex activity within their building in conveying day by day history and molding public opinion for action in the future.

REPORT OF THE JURY—PEPPINO MANGRAVITE

Considering the limited experience of the students in the field of mural decoration, the standard of the average work submitted for the assigned project was high. It was evident in most of the designs that serious thought was given to solve the problem at hand and, it may be said here, that the problem in question was an extremely difficult one.

Conspicuously absent, to this member of the jury of award, were three dimensional designs. With the exception of one or two entries all of the designs completely disregarded plastic forms for the more obvious and easier arrangements of flat shapes, rigid lines, and raw colors. The jury unanimously agreed on the design of I. Pettet, Beaux-Arts Atelier, for the First Mention award, because it seemed the only one to have come nearest in solving the problem at hand. Miss Pettet's

decoration is simple and not without some originality. Unfortunately it was not executed with the utmost technical sensitivity. The whole, however, clearly conveys the intended message without obtrusion to the architecture or printing presses. It would seem in fact, that the color and forms in the design would act as a sort of visual and auditory condenser in a room dominated by loud noise and massive machinery.

The Second Mention was awarded to N. Wilson of Yale University for a pleasing design. The merit in Miss Wilson's drawing lies mainly in the distinction of well balanced shapes and sensitively related color, and also in the fact that as a decoration her design adds a note of distinction to a wall space otherwise drab and monotonous. It was felt that if the subject matter in that design had not repeated the activities in the press room and had not been treated in so stylized a way, she might have succeeded in doing a well balanced job.

The other Mentions were awarded for technical and workmanlike performances; for restraint in concentrating a design in the main corner of the wall space; for pleasant color, and to L. Van Sickle of John Herron Art Institute for his ambitious effort to correlate plastic forms into a decorative scheme.

Most deplorable to this reviewer was the evident practice of decadent mural styles. This leads one to assume that the directions of the various art institutions represented aim toward the imitation of rather than the creation of new and useful mural styles.

It seems fair to point out to those students whose designs were ridiculous imitations of contemporary "little masters", that it requires keen sensibility to select a "master" whose direction and style will always be a source of strength to honest growth.

A SKATING RINK

33rd PARIS PRIZE COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1940

FIRST PRELIMINARY EXERCISE

JURY OF AWARD—February 13, 1940

GEORGE A. LICHT, *Chairman*

HARVEY WILEY CORBETT	FREDERIC C. HIRONS
JOHN W. CROSS	JOHN C. B. MOORE
OTTO EGGERS	ALFRED E. POOR
JOSEPH H. FREEDLANDER	WILLIAM E. SHEPHERD
WILLIAM GEHRON	SETH TALCOTT
	RALPH WALKER

Summary of Awards

25 Mention	224 No Award
12 Half Mention	261 Total Submitted

THE PROGRAM—By SETH TALCOTT

A group of sportsmen have acquired a portion of a city block on which they wish to build an Outdoor Skating Rink.

The plot is 200' x 320' in size. It has a frontage of 200' on an avenue, a frontage of 320' on a side street. Tall buildings are built on the other two lot lines.

The Rink will be used by school children, adults, groups of figure skaters; occasionally for school hockey.

All entrants will pay admission. For this reason the whole area must be enclosed. It is desirable, however, that some means be provided by which passing motorists and pedestrians may look into the enclosure to see whether the ice is good or bad, whether there are many skaters or few.

The design shall contain the following elements:

- I. The Rink: 120' x 240' in size, to be iced over in winter, used for 4 tennis courts in summer.
- II. The Bleachers: Open stands for spectators on two sides of the rink.
- III. Field House: A house through which all entrants must pass, containing:—

On first floor:—

1. Entrance Lobby with ticket booth, stiles for entrance control, booth for rental of skates, stairs to second floor.
2. Dressing Rooms: A room for men and a room for women. Each to be large enough for 30 people to congregate at one time to warm themselves and to put on and take off skates. Each room to have benches, lockers for storage of shoes and clothing and a fireplace (for artificial fire).
3. Toilet rooms with shower baths, adjacent to each dressing room.

On Second Floor:—

4. Roof Terrace: A room, partially glass enclosed, from which spectators may look down on the ice, containing a buffet lunch counter over which sandwiches and hot drinks will be served.
5. Exterior stairway or stairways leading from the Rink to the Terrace, to be used by those with their skates on.

The character of the building shall be appropriate to its use. Consideration shall be given to the fact that its secondary use, in summer, is for tennis.

REPORT OF THE JURY—SETH TALCOTT

The program called for a rink, bleachers, and a very simple Field House. It was suggested that a view of the rink from street or avenue would be desirable.

A good many of the contestants—apparently imbued with the idea that any Beaux-Arts project must be on a grand and sumptuous scale—designed very large Field Houses and bleachers, and experienced difficulty in finding any space left from which one could look in from the street.

The selected designs, generally kept to a scale more suitable to the requirements and benefited from it.

In general, it was considered best to have the bleachers along the lot lines, against the tall buildings, this space being good for little else. Schemes that placed the Field House, as well as the bleachers, on these interior lot lines brought forth the most favorable comment.

J. B. Green of Oklahoma Agricultural & Mechanical College presented a scheme of this kind. The avenue and the street were left free of construction. His plan of entering the bleachers in such a way as not to spoil the view of those already seated, was admired.

A scheme with the Field House in the same location, but with bleachers on the short lot line and on the street was presented by F. T. Loeffler of Carnegie Institute of Technology. His brick facade was in very good character.

The corner scheme—Field House at intersection of street and avenue, with view of rink on either side of it—was well executed by A. M. Richardson, Jr., of Atelier McCaughey, Chicago. His elevation of concrete, steel and wire fences, was appropriate and in good scale and proportion.

A direct, well executed design with symmetrical Field House on center of rink on street side was presented by G. Paulsen of University of Illinois.

E. H. Strunk of University of Pennsylvania designed a very good brick and glass Field House in good location.

It would have helped the jury if the two enclosed sides of the plot, as distinguished from the two open sides, had been, in many cases, more clearly indicated.

MENTION AND SELECTED FOR THE SECOND PRELIMINARY EXERCISE

CARNEGIE INSTITUTE OF TECHNOLOGY, F. T. Loeffler, J. Sill
CATHOLIC UNIVERSITY OF AMERICA, W. J. V. Litwin, H. Tsuruoka,
E. C. Beery, Jr.
GEORGIA SCHOOL OF TECHNOLOGY, M. A. Cason
KANSAS STATE COLLEGE, S. H. Lane, C. Lewis
MASSACHUSETTS INSTITUTE OF TECHNOLOGY, G. O. Lloyd, Jr.
ATELIER MCCAUGHEY, Chicago, C. D. Hercules, A. M. Richardson, Jr.
NEW YORK UNIVERSITY, W. H. Olpp
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE, D. R. Goss,
J. B. Green, G. E. Hoffman, R. Russell
PENNSYLVANIA STATE COLLEGE: E. H. Strunk
PRINCETON UNIVERSITY, K. W. Dalzell, Jr.
UNIVERSITY OF ILLINOIS, D. Honn, G. Paulsen
UNIVERSITY OF OKLAHOMA, B. J. Graheek
UNIVERSITY OF PENNSYLVANIA, H. Cauffman, J. C. Didinger
UNIVERSITY OF VIRGINIA, L. Thomas
UNAFFILIATED, NEW YORK CITY, R. J. Smith

OTHER AWARDS

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

Half Mention: G. R. McClellan

NEW YORK UNIVERSITY:

Half Mention: M. S. Cohen, R. S. Johnson, S. R. Joseph

PENNSYLVANIA STATE COLLEGE:

Half Mention: W. E. Kremer

PRINCETON UNIVERSITY:

Half Mention: C. L. Bausch, Jr., J. K. Shear

SYRACUSE UNIVERSITY:

Half Mention: K. Linsay

UNIVERSITY OF ILLINOIS:

Half Mention: H. H. Rather

UNIVERSITY OF OKLAHOMA:

Half Mention: F. W. Binckley, W. H. Wilson

UNIVERSITY OF PENNSYLVANIA:

Half Mention: A. B. White

REPORT OF AWARDS

DEPARTMENT OF ARCHITECTURE

A SPECIALTY SHOP

CLASS A PROBLEM II—156 DRAWINGS SUBMITTED

ILLUMINATING ENGINEERING SOCIETY PRIZE

JUDGMENT FEBRUARY 3, 1940

ALABAMA POLYTECHNIC INSTITUTE:

No Award: 1

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: J. Sill

No Award: 13

CATHOLIC UNIVERSITY OF AMERICA:

Second Medal: W. J. V. Litwin (I. E. S. Scholarship)

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: J. C. Bonebrake, D. M. Bower, C. H. Dropers, F. V. Gandola (I.E.S. Scholarship), J. O. Hillshafer

No Award: 2

GEORGIA SCHOOL OF TECHNOLOGY:

Mention: W. H. Barnett, MacA. Cason, T. M. Lewis.

No Award: 3

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: J. T. Guy

ATELIER McCAUGHEY, CHICAGO:

No Award: 1

NEW YORK UNIVERSITY:

First Medal: J. Gelgisser (1st Prize), S. R. Joseph (3rd Prize), I. Schwam (\$50.00)

Second Medal: R. S. Johnson (\$50.00), J. Zirinsky (I.E.S. Scholarship)

Mention: M. S. Cohen, H. D. Glucksman, S. H. Hughes, F. J. LaBianca (I.E.S. Scholarship), W. H. Olpp, W. Pfeufer, E. E. Post (I.E.S. Scholarship), L. Shulman, S. Torkelson, K. Wurster

No Award: 6

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

No Award: 11

PENNSYLVANIA STATE COLLEGE:

Mention: E. H. Burgener, F. M. Eby, C. W. Ernst, W. E. Kremer, J. E. Stewart, J. L. Thorne

No Award: 4

PRINCETON UNIVERSITY:

Second Medal: H. L. Stulb (I.E.S. Scholarship)

Mention: E. A. Moulthrop, J. K. Shear, H. C. Wells.

No Award: 2

Hors Concours: W. F. Shellman Jr.

UNIVERSITY OF ILLINOIS:

First Medal: D. P. Stevens (2nd Prize), D. M. Checkley (\$50.00), F. D. Miles (\$50.00)

Second Medal: R. A. Binfield (I.E.S. Scholarship), S. C. Fuller (\$50.00), A. Kouzmanoff (I.E.S. Scholarship), C. P. Stewart (I.E.S. Scholarship)

Mention: R. M. Amdal, W. Awsumb, D. R. Brown, E. S. Balodimas, T. E. Berger, D. D. Dick, H. J. Harders, J. Hollabaugh, D. Honn, S. Horn, R. H. Lesser, O. Mendez, R. E. Myers, D. Nacht, H. H. Rather, R. L. Read, P. S. Romigh, C. W. Sanders, W. L. Shick, M. A. Sornik, R. A. Strauch (I.E.S. Scholarship), W. C. Wright

No Award: 4

UNIVERSITY OF NOTRE DAME:

Mention: B. J. Eilers, J. F. Hennessy, R. J. Schultz

No Award: 1

UNIVERSITY OF OKLAHOMA:

Mention: J. N. Boaz

No Award: 3

UNIVERSITY OF PENNSYLVANIA:

Mention: R. L. Ackoff, W. E. Bricker, C. H. Convery, J. C. Diding, M. D. Folley, J. G. Hutchison, R. A. Ibarguen, C. G. Lee, H. L. Mikolajczyk, E. V. Pujals, D. A. Wallace

No Award: 5

Hors Concours: D. H. Cauffman, A. B. White

UNIVERSITY OF TEXAS:

Mention: J. F. Cooley

No Award: 7

WASHINGTON UNIVERSITY:

No Award: 3

Hors Concours: J. H. Wood

YALE UNIVERSITY:

No Award: 3

Hors Concours: R. O. Warren

UNAFFILIATED:

ROCKFORD, ILLINOIS:

No Award: 1

DEPARTMENT OF MURAL DECORATION

A NEWSPAPER BUILDING

MURAL PROGRAM II—40 DRAWINGS SUBMITTED

JUDGMENT FEBRUARY 5, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention: I. Pettet

No Award: 1

JOHN HERRON ART INSTITUTE:

Mention: W. J. Burden, T. R. Head, J. L. VanSickle, F. Viotor

No Award: 11

NEW YORK UNIVERSITY:

Mention: J. Musacchia

UNIVERSITY OF NOTRE DAME:

Mention: D. B. Driscoll

YALE UNIVERSITY:

Second Mention: Z. M. Willson

Mention: M. Jennewein, S. Kramer, B. A. Lettick, C. J.

Sternberg, R. F. Zallinger, N. Joondeph

No Award: 14

DEPARTMENT OF SCULPTURE

MADONNA

SCULPTURE PROGRAM V—20 MODELS SUBMITTED

JUDGMENT FEBRUARY 7, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention Placed: B. Brooks (Placed 1st), M. Abel (Placed 2nd), A. Santore, A. J. Terrizzi

First Mention: P. Orlando

Mention: J. Campana, M. Abel, J. Veitch, F. Boer, H. A. Becker

No Award: 4

JOHN HERRON ART SCHOOL:

Mention: B. Lohman

No Award: 1

NEW YORK UNIVERSITY:

Mention: R. Borgatta, J. M. Gordon, C. H. Yuen

No Award: 1

(Continued from page 3)

For the convenience of the reader the material is divided into 24 types of projects listed in the preface in the order in which they appear in the book. At the back of the volume there is also a general index listing the projects alphabetically not only as to type, but as to location as well. The general statistics, compiled from government records and from the answers to questionnaires sent to owners of projects and superintendents of schools, are very complete, and seem to indicate, to the authors at least, that the work has been satisfactorily accomplished without undue cost, considering the high standards of planning and the wages paid to the workers.

However that may be, I think that the reader will find in this book a revealing story of construction activity stimulated by the government, and the taxpayer, regardless of his attitude toward the theory of public works in general, may here obtain a comprehensive glance at what the country has received for his hard-earned money.

While there is much room for criticism of the architecture shown, one cannot help being impressed by the appearance of much excellent material, especially in utilitarian structures such as warehouses, sewage and rubbish disposal plants, water works, light and power plants, airfields, bridges, and highways, where engineering skill and architectural design have been so happily combined. Projects emphasizing the changes which are

taking place in our social and economic life are the Buffalo, N. Y., Treatment Plant, the Municipal Incinerator at Shreveport, Louisiana, a Municipal Water Supply Tower at Sacramento, California, Boulder Dam on the Colorado and Bonneville Dam on the Columbia River, the Fort Worth, Texas, Airport, the Overseas Highway from Miami to Key West, Florida, and the U. S. Bullion Depository at Fort Knox, Kentucky. Contrasting with these larger undertakings are many smaller buildings, such as the Pierce Mill in Washington, restored by PWA funds, and the Packers' Cabin at Bright Angel Creek, carried out by the National Park Service. In practically all the material illustrated one is strongly aware of the strength of local traditions and adaptation to climate so wisely recognized by the 4,590 architects and engineers in private practice who were employed on the PWA program, and whose names, be it said with deep regret, do not appear in connection with the projects they helped to create. Through this omission the authors, who are both architects, have missed an opportunity to allay the distrust which is generally felt by professional men toward government-sponsored work. In spite of this criticism, I believe that this book should appeal to all those wishing to obtain much valuable architectural information for an extremely low price.

WILLIAM E. SHEPHERD

(Continued from page 3)

illustrated, final instructions issued, and the jury panels designated.

Crossing the green to the cafeteria where the drawings were hung, the work was begun in earnest. The four panels judged the work without a pause until six o'clock. By that time all the drawings had been judged and reviewed and those held for medal consideration segregated. Dinner at the invitation of Mr. Ward Harrison, Director of Engineering at Nela Park, was a welcome interlude. The illumination of the official dining room evoked much admiration. It consisted of fluorescent units ingeniously screened by egg crates. (Designed by C. Masterson.)

The after-dinner speakers were Mr. Harrison and Mr. Teegen, the latter giving a brief history of the B.A.I.D. and the part it has played in the training of students for the profession. Mr. Kantack, President of the I.E.S., who gave the story of the purposes and motives behind the generous cash fund set-up for the prizes which were to be awarded later. The I.E.S. especially hoped to make the architectural student conscious of the design

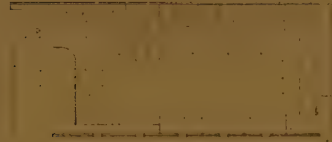
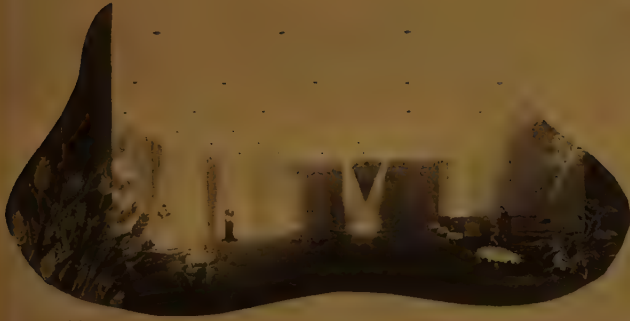
possibilities of illumination and to learn to use it as a medium.

Rested and refreshed, the jury returned to the exhibition for the selection of the medal and prize awards. This final stage of the judgment was punctuated by frequent and lively debates.

The high standard of the submissions created a great deal of interest in Cleveland. The exhibition schedule was as follows:

- February 4th—Exhibition open to the public. Students of the Cleveland School of Architecture, group visit.
- February 5th—Cleveland Chapter of the American Institute of Architects held monthly dinner meeting at Nela Park. Anthony di Nardo, architect, critic, and delineator reviewed the awards.
- February 6th—Students of John Huntington Polytechnic Institute, group visit at Nela Park.
- February 15th—Joint meeting of Cleveland Chapter I.E.S. and Business Men's Association.
- February 19th—Cleveland Display Club.

ILLUMINATING ENGINEERING SOCIETY

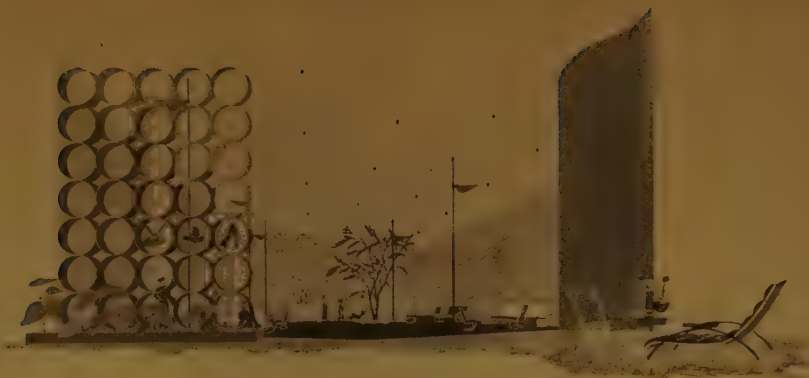


FIRST PRIZE, FIRST MEDAL—J. GELGISSE

SECOND PRIZE, FIRST MEDAL—D. P. STEVENS



ILLUMINATING ENGINEERING SOCIETY COMPETITION, CLASS A PROBLEM II—A SPECIALTY SHOP



THE ILLUMINATING ENGINEERING



THIRD PRIZE, FIRST MEDAL — S. R. JOSEPH

FIRST MEDAL — D. M. CHECKLEY



ILLUMINATING ENGINEERING SOCIETY COMPETITION, CLASS A PROBLEM II—A SPECIALTY SHOP



FIRST MEDAL — I. SCHWAM

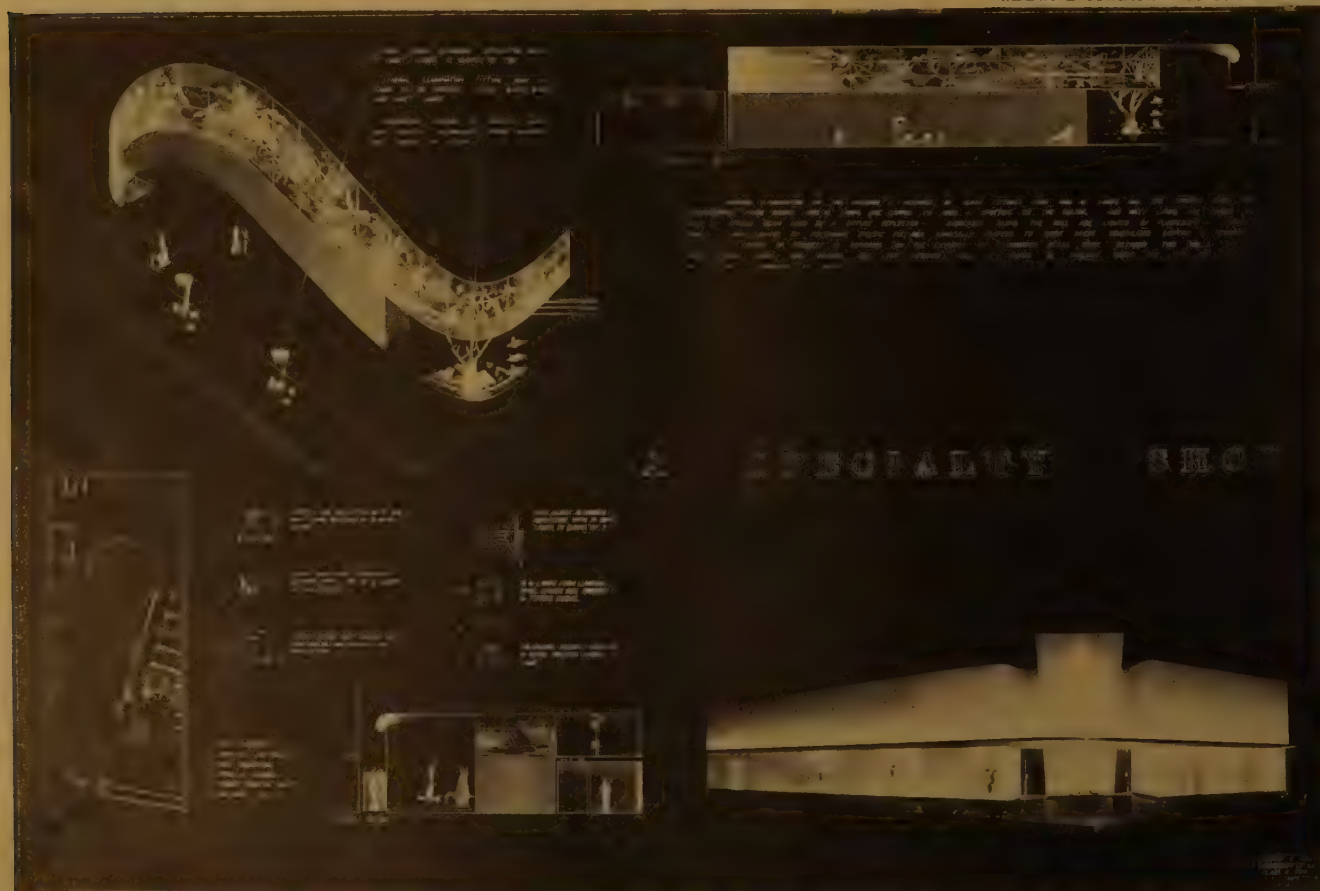


FIRST MEDAL — F. D. MILES

ILLUMINATING ENGINEERING SOCIETY COMPETITION, CLASS A PROBLEM II—A SPECIALTY SHOP



SECOND MEDAL — R. S. JOHNSON



SECOND MEDAL — S. C. FULLER

ILLUMINATING ENGINEERING SOCIETY COMPETITION, CLASS A PROBLEM II—A SPECIALTY SHOP



MADONNA
SCULPTURE PROGRAM V

FIRST MENTION PLACED — A. SANTORE



FIRST MENTION PLACED — B. BROOKS

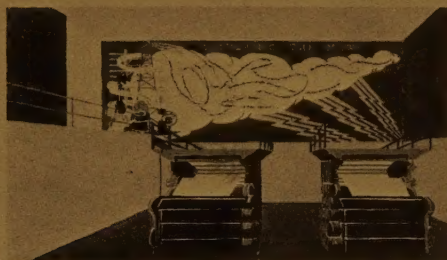


FIRST MENTION PLACED — M. ABEL

FIRST MENTION PLACED — A. J. TERRIZZI

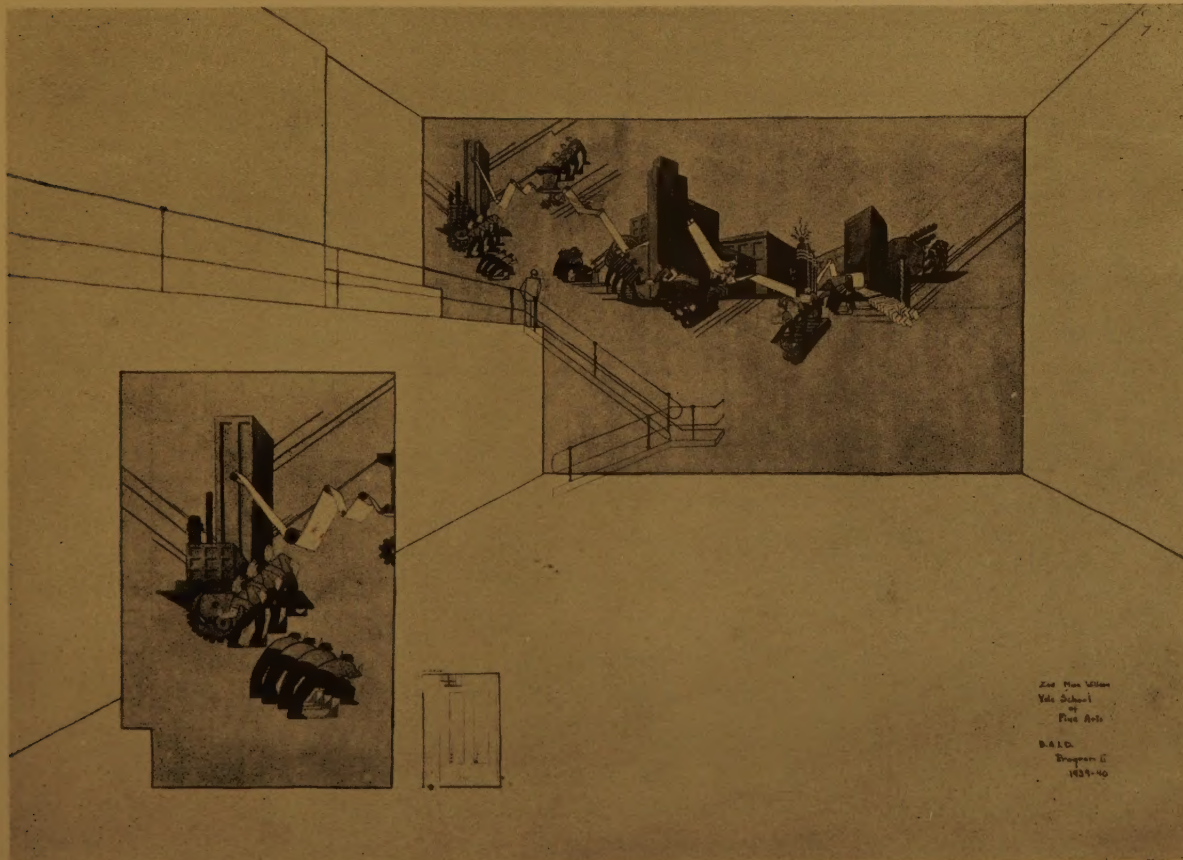


SCULPTURE PROGRAM V--MADONNA

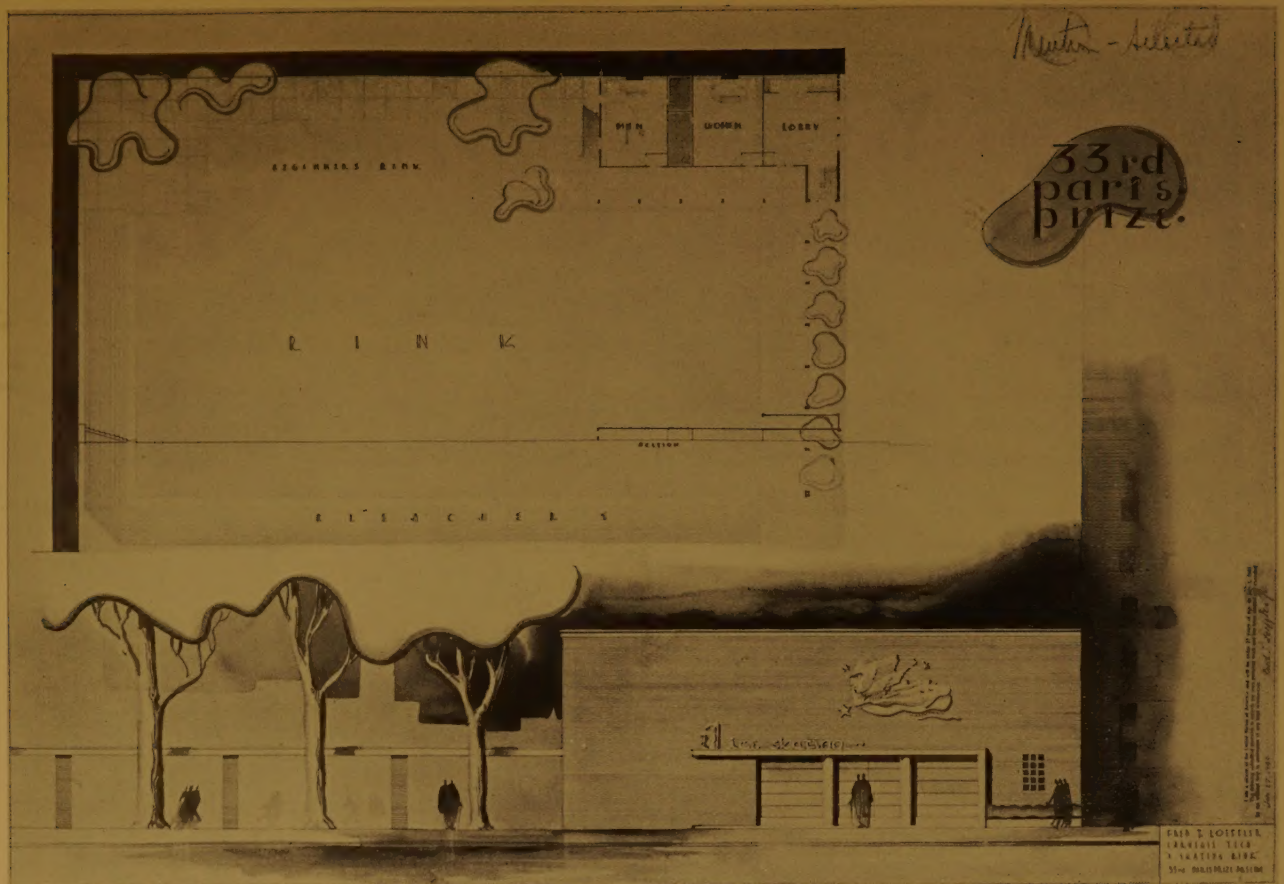


FIRST MENTION — I. PETTET

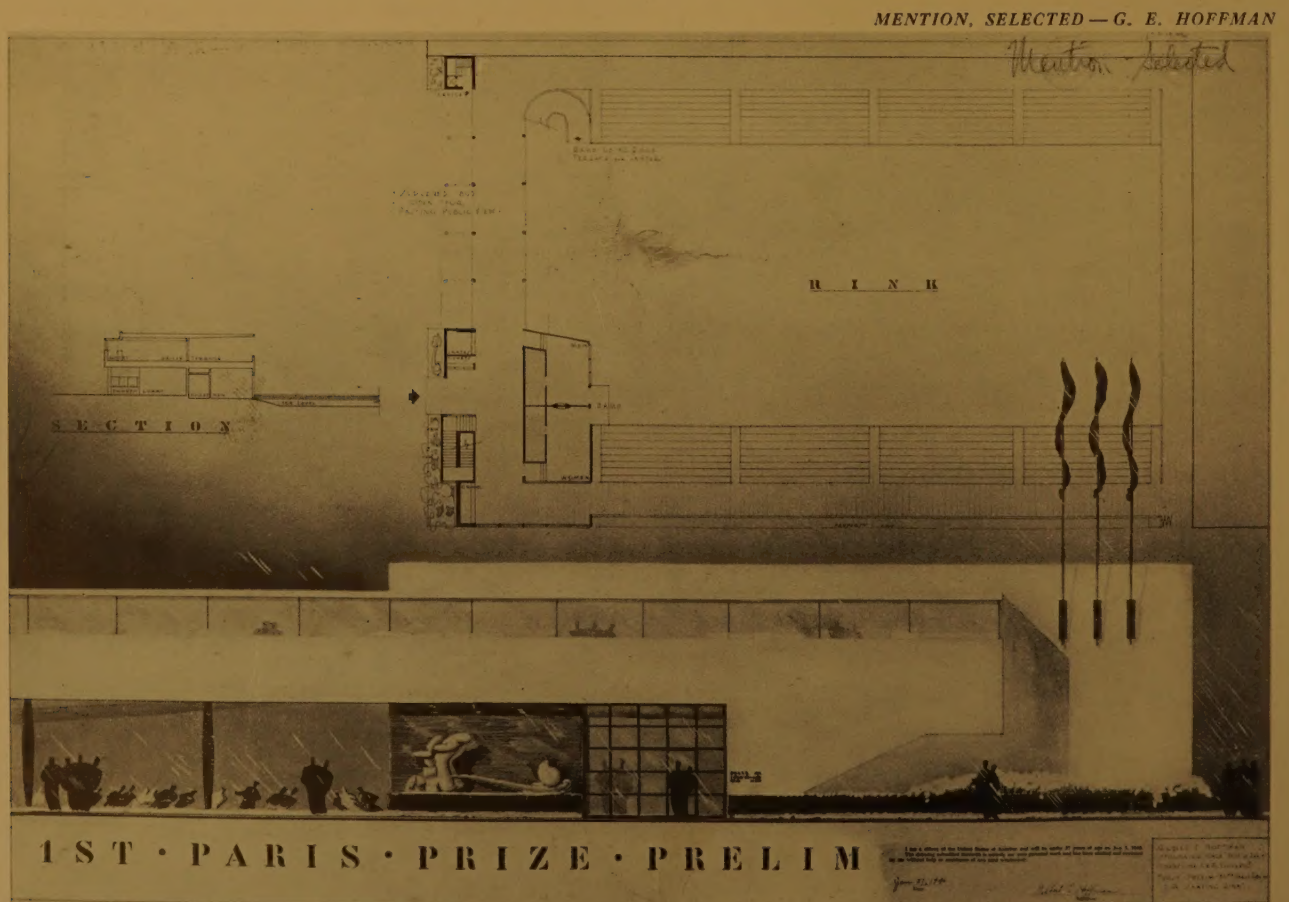
SECOND MENTION — Z. M. WILLSON



MURAL DECORATION PROBLEM II—A NEWSPAPER BUILDING

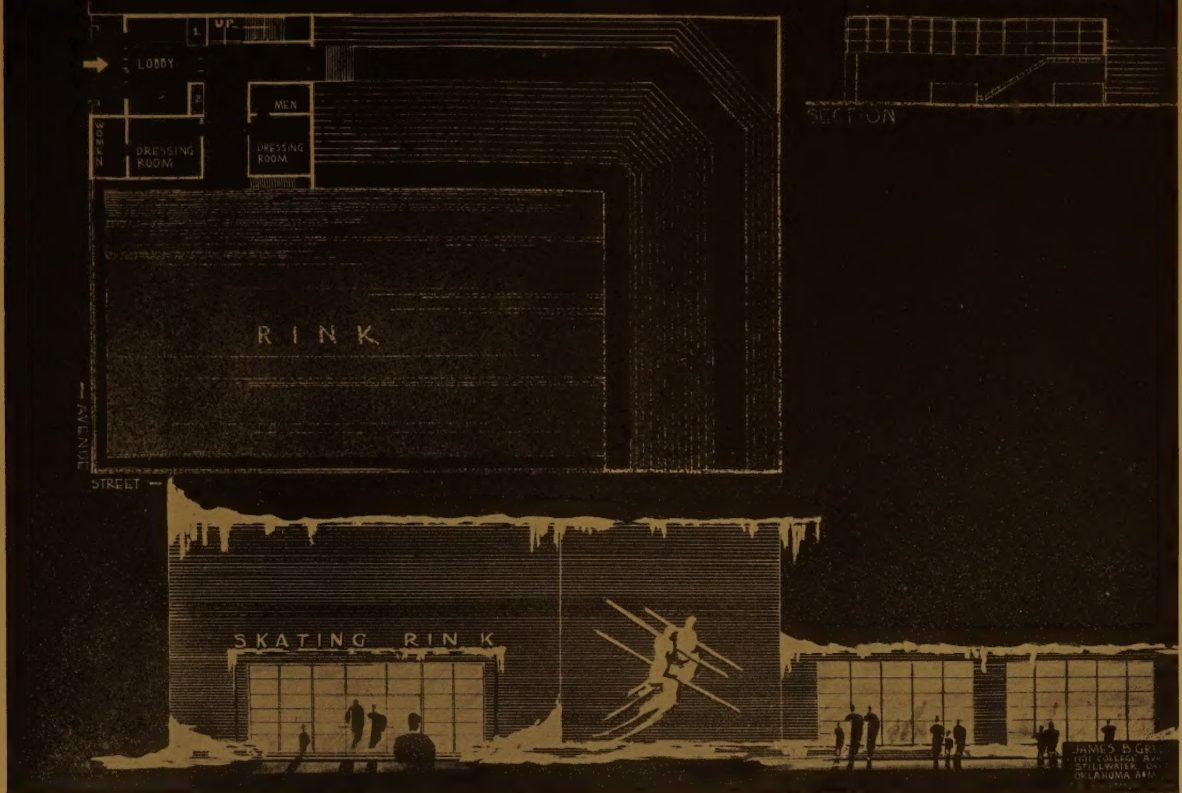


MENTION, SELECTED — F. T. LOEFFLER



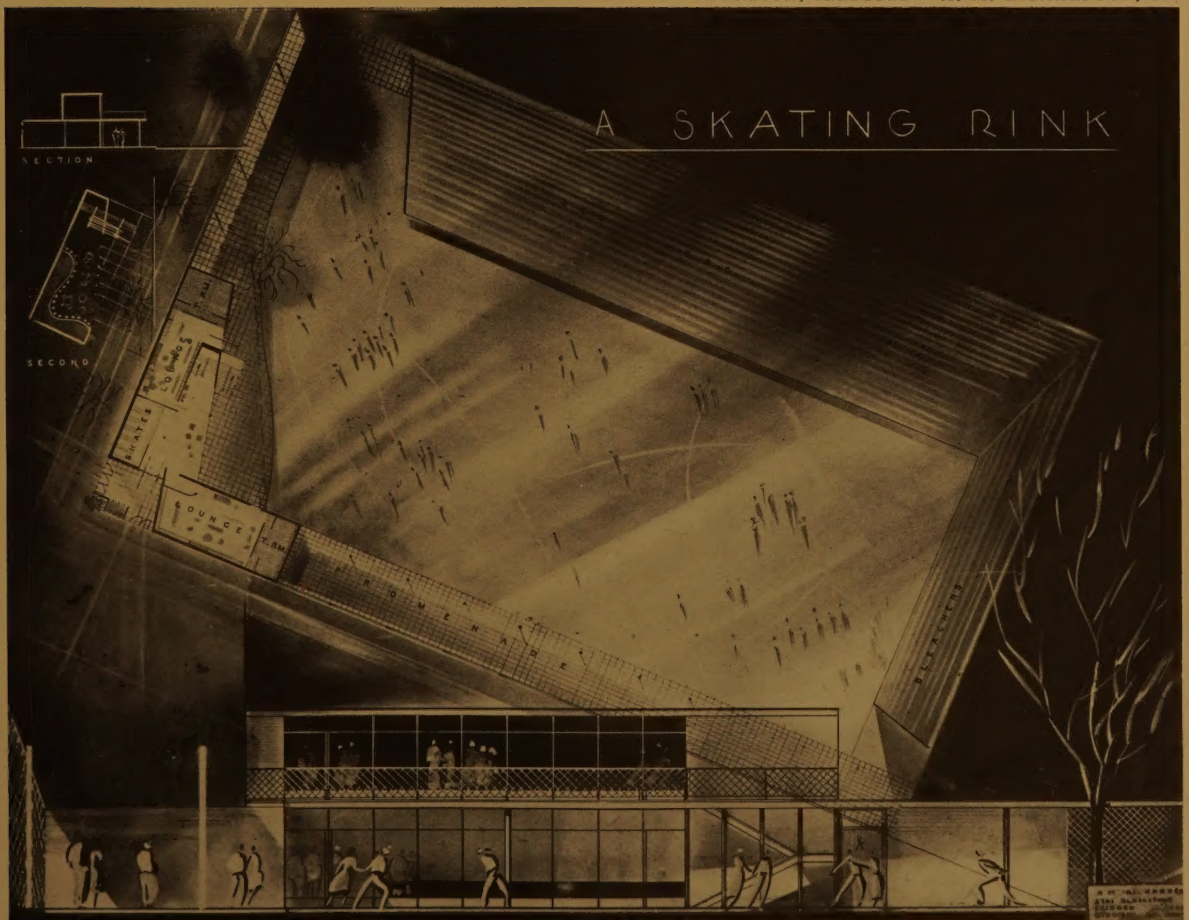
MENTION, SELECTED — G. E. HOFFMAN

33RD PARIS PRIZE FIRST PRELIMINARY COMPETITION—A SKATING RINK

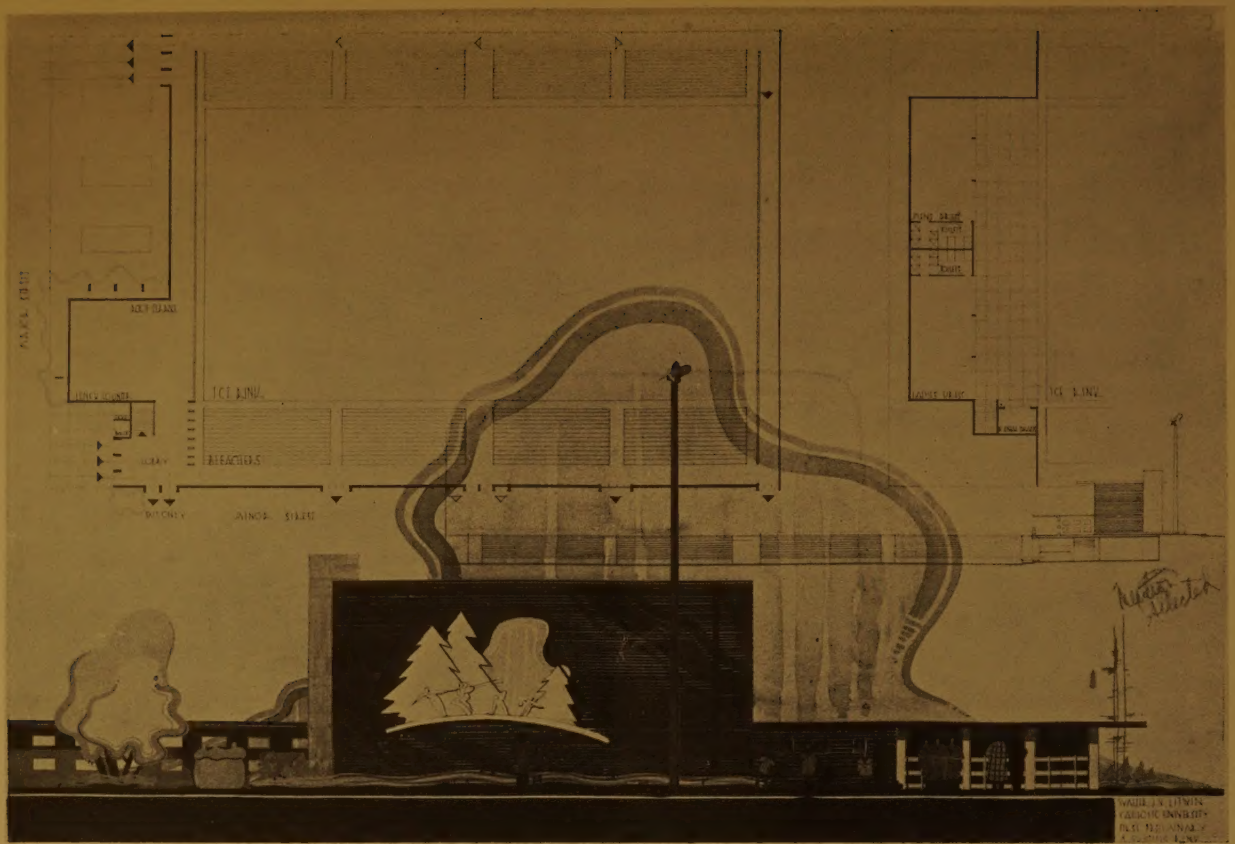


MENTION, SELECTED—J. B. GREEN

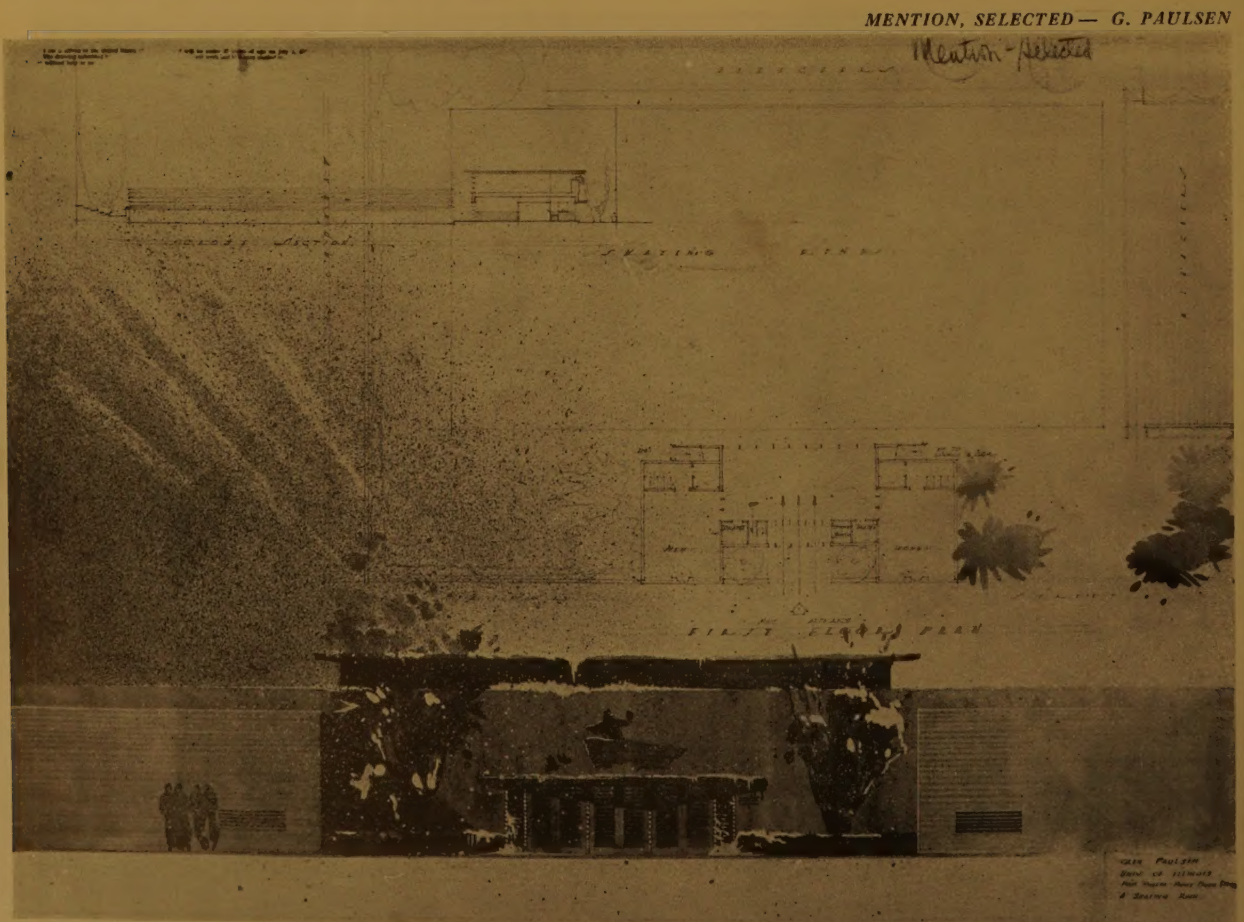
MENTION, SELECTED—A. M. RICHARDSON, JR.



33RD PARIS PRIZE FIRST PRELIMINARY COMPETITION—A SKATING RINK



MENTION, SELECTED—W. J. V. LITWIN



MENTION, SELECTED—G. PAULSEN

33RD PARIS PRIZE FIRST PRELIMINARY COMPETITION—A SKATING RINK